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KPFT Radio Guide
Vol. III, No.1
September, 1975



Mighty Ninety News



Rehearsal at Texas Theatre Foundation

PHOTO BY KAREN BARRETT

Greasepaint Roars Into Town

--HEY HOUSTON, CAN YOU SPARE A MIME?

by Robin Hughes and Karen Barrett

During the past month, we talked with a motley assortment of theatrical personalities about town. We concentrated on some of the more innovative, less established artists, exploring their ambitions, their trials and tribulations. The following are excerpts from our conversations with this exciting group:

Our first interview was with Alfred Hyslop, director of the Texas Theatre Foundation. Alfred brought an impressive array of qualifications to this job. In his native England, he worked with such notables as Sir John Gielgud; in this country, he has appeared in numerous productions on and off Broadway, and was the award-winning producer of the "Captain Kangaroo" TV program.

The Texas Theatre Foundation has just moved into new quarters -- an old church on the corner of Lamar and Hamilton has become the New Texas Theatre. Here they hold evening workshops which are open to interested participants and intend to begin presenting fully staged productions shortly.

Hitherto, they have been known chiefly

for their touring troupe. This multiethnic group proposes to alleviate racism, to make drama accessible to children of all ages, through their "Theatre Comes to Class" project, which puts on theatrical programs in area schools. They reach high school students with programs which illustrate the ways in which classical and modern drama have approached such universal themes as human relationships; and present montages of folktales, songs, and pantomime for younger audiences. All their programs are designed to be performed in front of small classroom groups and to be discussed afterwards.

R: What sort of response have you had to your programs? Have you run into any resistance from the community, from parents?

A: In a sense, it's a bit like apple pie ... it's hard to be against it, unless you do it badly and it's boring, or you do something gauche and stupid. People will generally agree, that, yes, we ought to have more of this in our schools, this is the kind of thing we need. That was a base to work on -- from there, it takes a great deal

of work to make it happen. Funding of course is hard to obtain for us as it is for you at KPFT and for any cultural endeavor where the immediate results can't be seen, where the marble can't be seen on the face of the building.

I think it's worth noting that of 55 states and possessions, Texas is still below 50 in terms of the amount of money devoted by the state legislature to providing artistic experiences for the population.

R: In designing your programs for schools, how did you select your material?

A: Before we began two years ago, I talked to administrators and English department chairmen and got their ideas about the kind of thing that they would like to see, a lot of which was very helpful information indeed and was much livelier than I had expected. We were covering Houston and quite a number of outlying districts where they said, "We're very conservative, you have to be careful what you do here." So we'd ask what they liked and they'd say "Ionesco ... playwrights of the Absurd ..."

There were some plays that they

suggested which were not necessarily *risque* but risky enough that if you staged them, and did them well, it might have been more than a high school situation could stand. They don't realize that when you do pick the thing up off the printed page and make it live, it may live a whole lot. Anyhow, the response in that sense was very nice, and encouraging, and gave us great flexibility in the kind of things we were able to work on.

There is a range of material kids ask about and suggest ... they do ask about Theatre of the Absurd, but their teachers seemed if anything, more interested in that ... in a sense theatre may have moved on from that particular point, but Theatre of the Absurd is something that is still very much alive to the academic community ... for reasons one cannot look into too far ... perhaps they feel they live in the Theatre of the Absurd.

We try to blend together the teachers' feelings, the students' interests, and our own strong ideas on what needs to be done to make lively theatre really part of these kids' lives.

R: Do you give a lot of attention to

cont. on 8

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Feedback

Marlborough Public Schools
Marlborough, Massachusetts

Dear Sir:

In Boston, Mass. this past week I read an article on "Saturating the Space Shot" by Jim Higgins, in the Mighty Ninety News & World Report -- KPFT Radio Guide, Vol. II, No. 12 -- August, 1975.

Since you operate the Listener-Sponsored Pacifica Radio for Texas, please accept my contribution. Would you please send me some copies of this guide that I may use in working with my pupils?

I thought it was excellent reporting and was very impressed by the detail, type and style of writing on such an important of world-wide interest.

Sincerely,

Marion Fitzpatrick
School Psychologist

Dear KPFT,

I've written (unsolicited) gripe letters to KPFT but have never sent them because I was pretty sure they would do no good. This feeling was based on several phone conversations I have had on various occasions with KPFT persons unknown. In every case I sensed an attitude of "Well, we are the hippest people in town and what we play/say/do on the air, perfect or not, is damn sure not open to criticism from you."

The only times I have seen criticism of KPFT taken gracefully was when it was couched in apologetic, essentially laudatory style. I frankly think "KPFTers" find

the station -- and the airwaves -- a convenient source of ego-building/security or whatever. This characteristic which I cite as the cause of my not criticizing KPFT in any constructive fashion prior to this (except by phone) is both evident and unbecoming when it comes at you through your radio.

This is my basic "philosophic" objection to KPFT and I might add that most of my friends feel the same way. Mine is a particularly sophisticated (at least in terms of musical taste) circle of friends for whom the kinds of music played on Pacifica should have a particular appeal. Yet, like me they are turned off by the above hype.

In the hope this letter will do some good, here goes the apologist's summary:

1) M-90-N is in nearly all respects an excellent publication;

2) Jazz, blues, bluegrass (to name the three particular areas that interest me) find air-time on KPFT, though almost ignored on other stations;

3) Cosmic Cowboy Concerts and other KPFT productions are enjoyable.

HOWEVER:

1) There is too damn much talk on KPFT! Either the obnoxious subscription pitches or some other variety of babble invariably sends me to another station. Also, talk shows, rap shows, 2-Way Radio shows, and grape-picker/gay/women's/doper's liberation shows simply aren't interesting and dollars to doughnuts lose listeners;

2) Too much of two types of music:

a) ROCK

b) WEIRD TRASHY STUFF (enough said here).

3) Inadequate amounts of jazz or blues, and the odd hours during which such

programming is offered. I'm not up at 3:00 a.m. to hear all those good people like Bird, Duke, Pres, Hawk, Billie, Trane, Rollins, Coleman, etc., and they sure aren't played anywhere else;

4) Finally, something that has made me about as angry as I can get at radio station keeps happening at KPFT! The DJ finally puts on some really fine tunes after hours of really trashy stuff -- so all right, here comes 52nd Street Theme or something -- Bird begins to wail -- the announcer starts to talk/joke/hum or otherwise screw up the music. If this just happened every once in a while, OK, too bad for me. But it happens all the time and I'm tired of it and I'm waiting to dance on a DJ's grave just once in my life!!!

For all these reasons I can hardly ever listen to Pacifica and it's therefore not worth any investment by me. I'm sure I forgot a few pet gripes (I know that must bother you). Anyway, I hopefully await a KPFT good enough to justify further donations. I'm not really angry at KPFT, just disappointed.

Still hoping,

John Viper Knight

P.S. Excuse the carelessness of above letter as it was written while sweating like a pig, sitting in the sun in a state of drunkenness H.S. Thompson never dreamed of.

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Brad Eustice: What's become of you? Your phone's disconnected.

Mark Ellis: Call us -- let us know what's happening.

Cliff Hickey: We've lost your number; please get in touch.

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**(HOW THE SICILIAN-CAJUN
ANTI-DEFAMATION LEAGUE SICKED
THE HOUNDS TO PRESS RICHARD
NIXON OUT OF OFFICE)**

Deep Throat Speaks

by Giovanni Farneti

A little over a year ago, KPFA, Pacifica Radio in Berkeley, was the center of the nation's boggled focus as it relayed to the world the dramatic rabidity of the Symbionese Liberation Army's taped message. These recordings purported to explain how millions-heiress Patty Hearst reluctantly discovered twelve gonzo's and scored the biggest circulation boost for her father's newspapers since her grandfather declared war on Spain.

Now, KPFT has fortuitously been chosen as the confessional of Democracy by a circulation booster of no less stature than Washington Post source, *Deep Throat*. The identity of the man who provided "Woodstein" with America's best presidential news since Andrew Jackson's cheese party, was never revealed by the reporters whom he enriched. Now, he has elected to tell KPFT his full story.

Nixoniana/Watergate buffs who have eagerly awaited the triumphant exposure of Mark Felt or a sorely disaffected Murray Chotiner or God-knows-whom may be dismayed to learn that God probably could not even have *guessed* whom. In an early morning phone call to a KPFT volunteer, 57-year-old Guiseppe Bleaux, who identified himself, and I quote, as "the tireless, selfless, indefatigable Duce of the Sicilian-Cajun Anti-Defamation League, an as yet obscure but surely to be reckoned with organization which believes that you can't mean business unless you're mean and busy," revealed how he learned of "the

treble dealing of former President Richard Millingabout (sic) Nixon" and why he decided to divulge all he learned gradually and clandestinely to Bob Woodward and Carl Bernstein.

This decision is of little interest here and is probably best understood by Katherine Graham's accountants. However, the tale of Bleaux's access to the White House's inner sancta by means of electronic irony should be retold.

On that morning, he further explained, he said to himself for the first time, "Guiseppe Bleaux, you are the tireless, selfless, indefatigable Duce of the Sicilian-Cajun Anti-Defamation League and you are not going to hang up in frustration as has been your wont. You will hold this line until the Devil distributes stage passes for the next Ice Capades!"

With that stolid resolve, Bleaux held the line and soon, much to his delighted astonishment, realized that by some malfunction of telephonic gadgetry, he was able to hear the conversations on all phones in each of the sundry antechambers of the Oval Office. Although, as he says, he initially had some difficulty deciphering thirty-nine simultaneous briefings, chats, leaks, admonitions, orders (Executive and Carry-out), ravings, and recipe exchanges, he realized suddenly that he alone knew what was going on in the White House.

(We might point out at this time to those who wonder if he still is the only one who knows what's going on in the White House, that his precious connection was broken in early August, 1974 when President Ford asked that his number be changed to one

that would be easier to remember.)

This volunteer kept Bleaux on the line for nearly two hours so that KPFT's News & Public Affairs Department would have ample opportunity to verify the information. The staff snapped into their "Why would anyone lie to us?" posture and groggily nodded their haltingly conversant verification. The following is a partial transcript of my distracted extemporizing (The Banjo Kid was grubbing loudly for roots in the new production studio) and the mordant and wondrous remarks of *Deep Throat*:

If you'll pardon the cliché, Mr. Bleaux, how much did Nixon know and when did he know it?

Everything, always. His staff was required to submit devious scenarios daily which he would then rearrange to suit himself. Sort of like a script editor.

For instance?

For instance, the enemies list. Originally, Colson's idea was an Enemias List. He thought it would be "show 'em who's boss politics to get McCord to develop a dysentery ray that would keep the legions who had annoyed Nixon in a permanent squat. All this, of course, was part of his larger plan to flood the Brookings Institute with Castor Oil.

Many of us here are curious about the Huston Plan

You should be. Everybody thinks an aide named Tom Charles Huston had a grand scheme for domestic surveillance. No wuy! That was an economic policy formulated by Nixon and John Connally. They were going to balance the budget by investing HEW funds in \$100,000 life insurance policies on everyone who worked the night shifts at U-Totems in Houston, Texas. Connally swore "as fast as they blow 'em away down there, you'll take in half a million a week!"

What of the Committee to Re-Elect the President?

John Dean told them that Dick Cavett would be the first to realize it spelled CREEP. He wanted to call it the Committee to Affirm Nixon's Career-Ending Regency, but Mitchell said that sounded too fancy-pants. Magruder said such a title indicated thinking that breached reality, but since Mitchell would only let him whisper, no one heard that.

Did you hear much by or of G. Gordon Liddy?

Oh sure. Nixon could never remember his name. Called him "that Diggy Liggy Lo or whoever." Nobody really liked the silly ass. He often went into the offices wearing a Kouekalon beard, tapping secretaries on the shoulder and saying "Hey, what's your sign, man?" Then when he'd gained their confidence, he'd rifle their desks and try to bust them for possession of glue. Liddy hoped Nixon would appoint him Hanging Judge in a Newark Juvenile Court.

You say you always talked to Halde-
man's secretary. Did you ever reach
Rosemary Woods?

No, but I heard plenty about her. Allen Koenigsberg said that during World War II, she was the kind of girl who swam out to meet troop ships. I heard that Nixon blamed his phlebitis on her constantly pinching him.

I don't suppose Hoover called often?

Oh yeah he did, all the time. Nixon liked to Bowl with Hoover because he knew 'ol J. Edgar had too many Freudian hang-ups to ever stick his fingers in the holes. He had to roll the ball between his legs with both hands. Hoover was the only one Nixon could beat, but he got his licks in by kidding Nixon about Artie Bremer. Nixon would always come back with "Shit, do you know how many people LBJ had bumped off? YOU DO? Please tell me! Please! I won't tell anyone. I swear!"

At this point I heard what sounded like six pistol shots coming from a phone booth and our connection was broken. Bleaux called back moments later and explained that he had just seen "some junior high punks making fun of a crawfish pizza . . . there's a crowd gathering . . . I gotta go. I'll call you later."

We are not really sure what to make of our source. I feared at one point that I'd irretrievably offended him when I said that the whole thing sounded crazy. "Crazy, eh!" he shouted. "That's what they said about Richard Speck and Edward Gheen. [Ed. note: *Edward Gheen, a Wisconsin septuagenarian, was discovered in 1959 to have exhumed a number of his golden aged cronies, made ashtrays of their skulls (although he himself didn't smoke), and kept the very earthiest of shoe trees in his extra workboots.*]

Should Mr. Bleaux call again, we'll pursue his hasty promise to explain Nixon's cryptic remark of September 15, 1973, "I'm not a cook. I've burned everything I had."

[Giovanni Farneti teaches Latin in an inner city school. His favorite color is 5 mg. yellow.]



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Bare Facts

by Gavan Duffy

KLOAK AND DAGGER

Well, well, well . . .

The Federal Bureau of Investigation has released documents showing that a high percentage of Ku Klux Klan leaders in the 1960's were actually working undercover for the F.B.I.

The documents reveal that secret F.B.I. informants held top-leadership roles in half of the nation's 14 Klan groups. The papers show that in 1965, 20 percent of the entire Klan -- nationwide -- were actually F.B.I. informants. Furthermore, the documents show that during one year in the late 1960's, 70 percent of all new Klan recruits were actually working for the Feds.

During that same time period, Klan leaders here in Houston openly bragged that many of their fellow Klanspeople were members of local "law enforcement" agencies.

The new information concerning the F.B.I./K.K.K. connection presents an interesting question for Houston: who was behind the massive paramilitary Klan violence here in the late 1960's and 1970's -- the Klan or the F.B.I.?

Perhaps the most militant of the Klan activists in Houston at the time was Jimmy Dale Hutto. Hutto was convicted in 1971 of conspiracy to bomb the transmitters of KPFT's California sister stations, KPFA and KPFK.

KPFT's transmitter had already suffered two bombings, and considerable national pressure was being applied to local law enforcement officials to capture the culprit. Articles and editorials appeared in the national news magazines and in daily newspapers across the country decrying the bombings and demanding that local officials take action. KPFT's station manager Larry Lee even appeared on the Dick Cavett television show to appeal for national help in fighting the Klan terrorism and the official inaction.

Meanwhile, the District Attorney's office was busy playing tapes for a Harris County Grand Jury -- tapes of KPFT's air recorded by the Houston Police Department. According to sources on the Grand Jury, the D.A. was trying to show that the station bombed its own transmitter in order to receive the publicity.

Apparently, the national pressure finally became overwhelming, and Hutto was arrested on Interstate 10 in Katy, Texas, heading for California with a carload of dynamite. Was Hutto merely the fall guy?

Before the KPFT bombings, but still during the era of Klan fire-bombings and cross-burnings, Hutto had infiltrated a cadre of the Students for a Democratic Society (SDS). At the time, the SDS'ers knew there was an informer in their midst. Someone was tipping off both the Klan and the Houston Police Department. The Klan always seemed to know which cars to fire-bomb and which apartment windows to fire through, and the Houston Police, in the



At the Connally Dinner

PHOTO BY JIM HIGGINS

person of Criminal Intelligence Division head M.L. "Joe" Singleton, always seemed to know where the SDS houses were located. (Singleton is now Chief Clerk of the Municipal Courts and a political ally of Mayor Fred Hofheinz.)

Eventually, the SDS group discovered that Hutto was their traitor and they ostracized him. Perhaps it was only an assumption on their part, but the SDS'ers said that Hutto was an F.B.I. informer.

At any rate, Jimmy Dale Hutto was not your ordinary Klansman. His activities as an undercover informer and as a conspiratorial bomber underscore that. It cannot be proven at this point that he conspired with "law enforcement" officials. But as circumstantial as the evidence might be, it's there and it merits further investigation.

The F.B.I./K.K.K. connection was part of the ColIntelPro program which emanated from the Nixon White House. The purpose of that program was to destroy the left in this country to make way for a resurgence of the right. Perhaps one tactic used in

Houston was to try to silence the radio station which was open enough to let "radical" thoughts be heard.

It didn't work.

DISCLAIMERS AT DINNER

The John Connally tribute dinner held last month at the Albert Thomas Convention Center was by-and-large a reunion of certain former government officials and their natural allies, the flaunting affluent.

Former governors, former mayors, former cabinet officials and former Pentagon bigwigs were in evidence at the head table as Big John was welcomed back to the trappings of respectability he had temporarily lost before his acquittal and the Great Washington Sour Milk Trial.

Another former official, the former Lieutenant Governor of the State of Texas, was making himself quite visible at the function. Ben Barnes, once Connally's heir-apparent (before the Sharpstown Stock Fraud Scandal), glad-handed his way

cont. on 7

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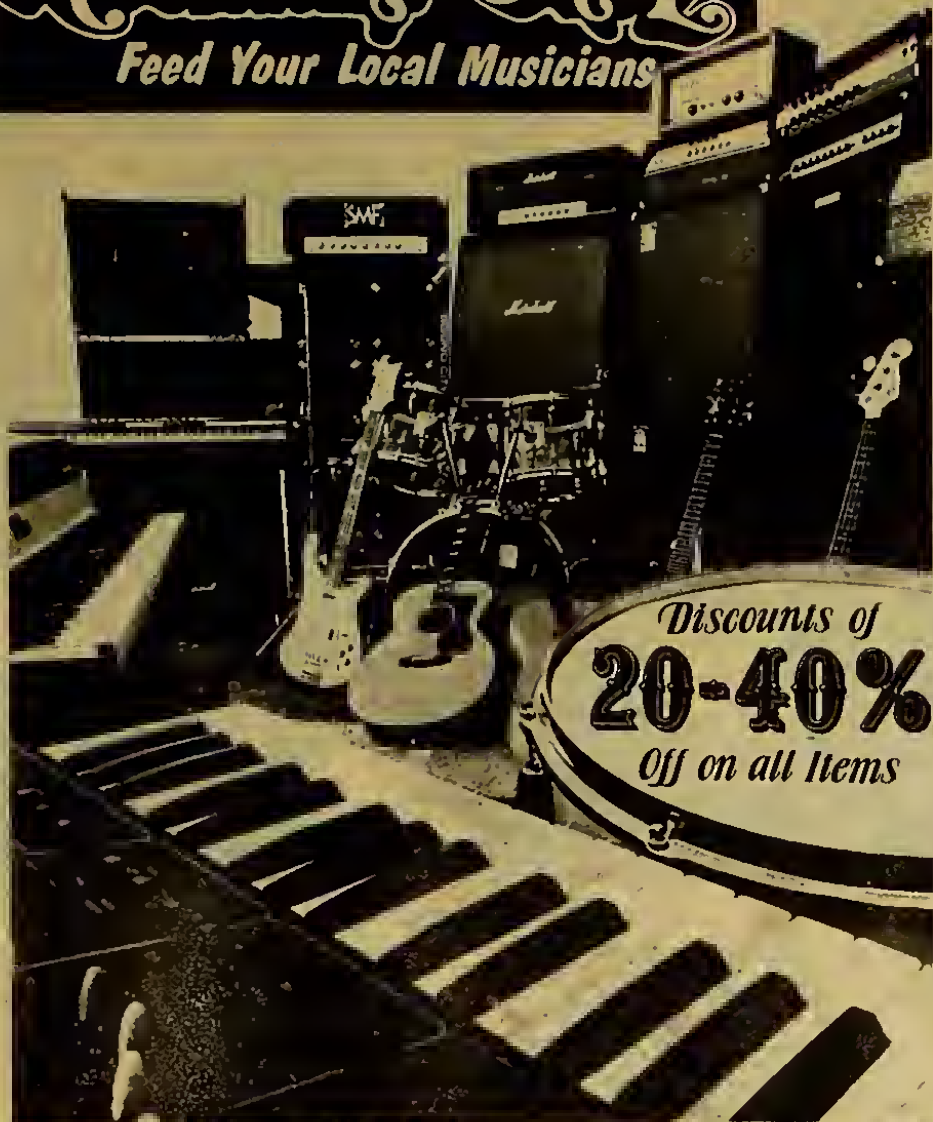


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Airwaves

HOUSTON SYMPHONY ON KPFT

KPFT will begin broadcasting the 1975-1976 season of **The Houston Symphony** on Sunday, Sept. 14, with the Gala Opening at Jones Hall. The opening broadcast will feature **Lawrence Foster** conducting and narration by **Barbara Jordan**. It will also feature interviews with key members of the Houston Symphony and guest artists. Throughout the 1975-1976 season, KPFT listeners will be able to tune in every Sunday at 2 p.m. to 3:30 p.m. for the broadcast of the program of the previous Monday and Tuesday night concerts.

These broadcasts are just another aspect of the continuing and increasing involvement of KPFT's Fine Arts Department in the growing cultural scene in Houston. It marks a greater cooperation between KPFT and the other institutions of the arts in Houston, including the Houston Symphony, the Contemporary Arts Museum, galleries, and experimental theater projects.

We look forward to a long and close relationship with the Houston Symphony -- we hope you can share it with us.

SUNDAY, SEPTEMBER 14, 2 PM

GALA OPENING

LAWRENCE FOSTER, Conductor

The Honorable

BARBARA JORDAN, Narrator

IVES/SCHUMAN Variations on "America"
"CHIHARA Rain Forest
COPLAND Lincoln Portrait
SCHUBERT Symphony No. 9 (The Great)

SUNDAY, SEPTEMBER 21, 2 PM

ERICH BEROEL, Conductor

RONALD PATTERSON, Violinist

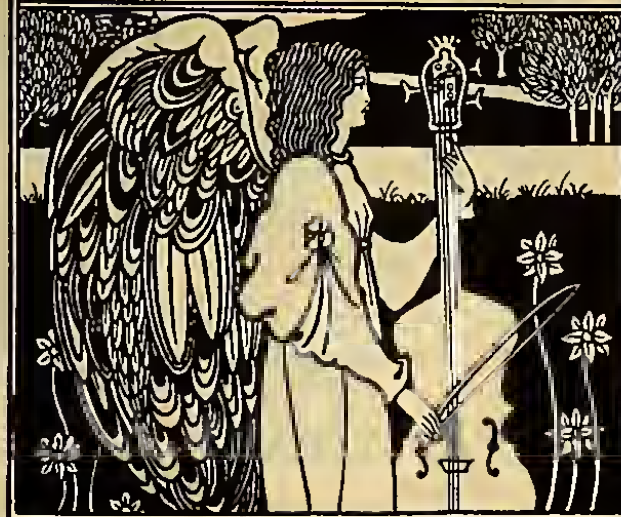
WAGNER American Centennial March
TCHAIKOVSKY Concerto in D Major for Violin
BRUCKNER Symphony No. 1 (Linzer Fassung)

SUNDAY, SEPTEMBER 28, 2 PM

LAWRENCE FOSTER, Conductor

ANDRE WATTS, Pianist

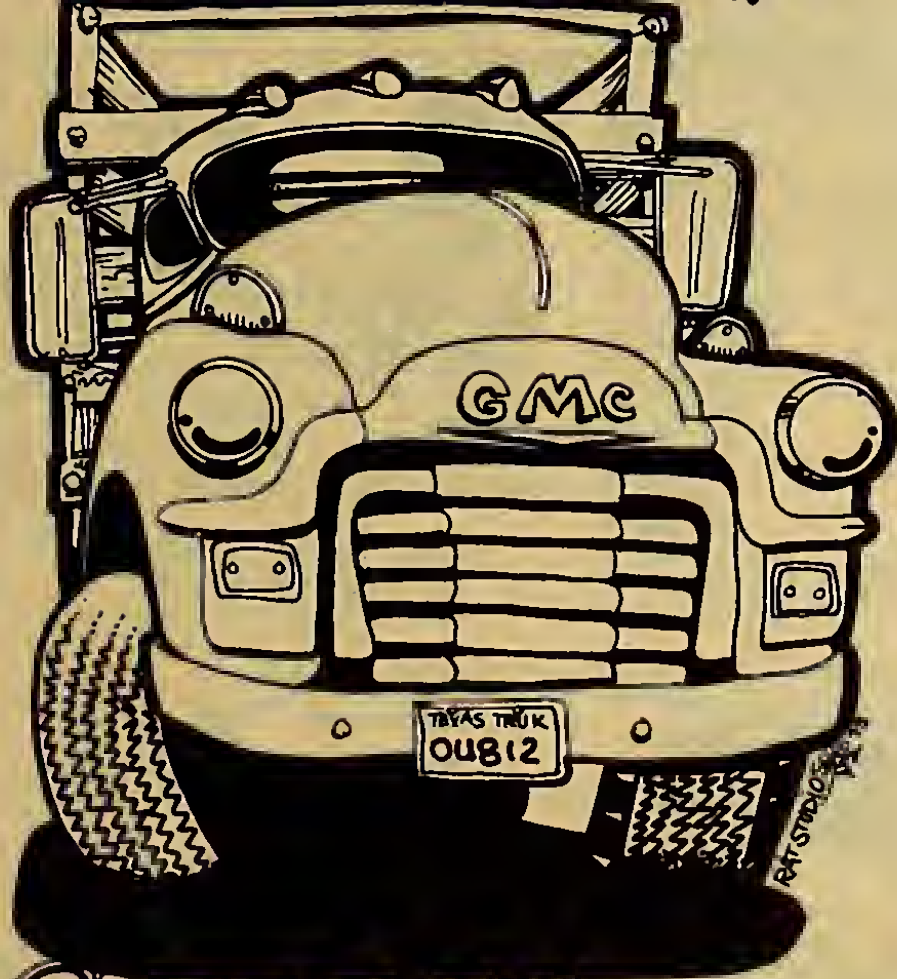
BRAMS Serenade in D Major
MACDOWELL Concerto No. 2 for Piano
GERSHWIN Rhapsody in Blue



THE FINAL HOUR WEEKNIGHTS 11 PM TO MIDNIGHT ON FM 90

- | | |
|------------------|--|
| Monday, 1st: | JETHRO TULL -- a recorded interview with music history. |
| Tuesday, 2nd: | THE GENTLE TASADAY -- a personal view of a peaceful tribe in the Philippines. |
| Wednesday, 3rd: | RECURRING RHYTHMS -- a history of black music from Africa to modern America. |
| Thursday, 4th: | STEPHEN GASKIN -- the history and philosophy of the Farm in Summertown, Tennessee. |
| Friday, 5th: | MILLENNIUM '73 (REVISITED) -- a thrilling look at the start of the 1000 years of peace. |
| Monday, 8th: | HOO DOO POETS OF WASHINGTON, D.C. -- urban poetry workshop with music. |
| Tuesday, 9th: | MR. STEVE MILLER -- a Texas Special with music history. |
| Wednesday, 10th: | HOUSTON POETRY -- a live broadcast with local poets in the studios of KPFT. |
| Thursday, 11th: | TAJ MAHAL -- recorded at the Main Point in Philadelphia. |
| Friday, 12th: | THE FIRESIGN THEATRE -- original material taken from airchecks made at KPFT. |
| Monday, 15th: | BLUES NIGHT -- live recorded concert at the Newport Blues Festival. |
| Wednesday, 17th: | STANLEY TURRENTINE -- a live-recorded concert at La Bastille. |
| Thursday, 18th: | THE 1974 TEXAS RAGTIME PIANO FESTIVAL -- recorded live in Kerrville. |
| Friday, 19th: | JERRY JEFF -- a Texas Special with music history. |
| Monday, 22nd: | STAN KENTON -- a live-recorded concert at La Bastille. |
| Tuesday, 23rd: | ARE YOU ONE OF THE FRIGHTENED? -- a rich evening of horror with Vincent Price, Boris Karloff and others. |
| Wednesday, 24th: | SHERLOCK HOLMES MYSTERY -- The Mystery of Thor Bridge. |
| Thursday, 25th: | JIMMY BUFFETT -- a live-recorded concert at Liberty Hall. |
| Friday, 26th: | OLD RADIO NIGHT -- a brief history of old radio theatre. |
| Monday 29th: | JOHN C. LILLY -- an interview along with parts of his lecture at the University of Houston. |
| Tuesday, 30th: | CLIFTON CHENIER -- the remarkable Halloween of 1974 at Liberty Hall. |

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KPFT -- GROWING WITH HOUSTON

If you've been wondering for the past month what that incessant hammering and screeching of saw blades which you heard over the air was all about, it's time you were introduced to KPFT's newest addition -- **The Production Room**.

Since before the beginning (or so I'm told, since I've not been here quite that long), KPFT has been promising how much better it "would be" if only we had a production facility... if only we had a way to prepare our ideas and present them to the listeners in a different style."

Now, at last, that facility exists within the confines of 419 Lovett Boulevard. A room which will enable us to do everything from satirizing the commercial sector to creating radio drama with Houston's leading thespians. A space from which KPFT can launch a myriad of ideas to share with listeners around the country. An organ as vital to a radio station as a refinery is to oil producers.

This often talked about but never completed room will actually be another control area including several EMT turntables, assorted tape recorders, and a brand new mixing board from Houston's Interface Electronics.

The equipment and the actual room have been assembled piece by piece and are the result of many hours of determined effort. Most of the materials have been paid for by money from the Son of the Cosmic Cowboy Benefit; most of the labor has been done for free.

KPFT has been built on ideals and we'd like to thank those who have brought this phase of the ideal into reality. The heavy construction was done by Dave Vogel, Alan Haas, George Pfeil, Paul Haylon, Mark Mason, Dan Hollius, and Terry from San Leon. Crazy Larry and his electrical friends gave us the power and John Turley, David Stevens, Jimmy Barnett, and Ken "Cody" Flanders built the cabinets and doors. Thanks also to Danuy Samuels for his designs, drawings and advice.

Within the next several months you'll begin to hear the difference a production room makes. Your continued support will mean continued expansion. If you've got any talents, especially as a painter or carpenter, please call or come by 419 Lovett; we'd love to show off for you.

--Michael Levine

"BRIARPATCH" RESCHEDULED

The Briarpatch, the Sunday night interview and listener phone-in program on which Thorne Dreyer plays host to artists and athletes, politicians and mystics, and all manner of zaniness is wont to occur, has been expanded to an hour-and-a-half format and can now be heard from 7:00 to 8:30 p.m. Sundays.

BUSCH BIRD PARK OCTOBERFEST HOSTED BY LISELOTTE BABIN

Octoberfest is a time to forget all your responsibilities and all your problems, to consume as much beer and food as your body will hold, to dance as much as your legs will stand. In the tradition of the Mardi Gras and the Carnival, it is the perfect excuse for a month-long party. We can't promise you a month of debauchery but we can get you off to a good start with a party you can't afford to miss!

On Sunday, September 28, Liselotte Babin will present the definitive Octoberfest celebration at the Busch Bird Park with **free admission, free entertainment, free movies, and FREE BEER!!** There will be an abundance of German foods at reasonable prices; everything else is yours for the asking.

Providing the entertainment will be three authentic German bands: The Space City Dutchmen, Bergkameraden, and the Sauerkrauts. In addition, three talented dance troupes will be there; Rathkamp Dancers, Houston Liederkrantz, and Houston Saengerbund. What with movies about Germany (courtesy of the German Consulate General and Lufthansa German Airlines) and Busch Bird Park's fabulous Bird Show, there will be plenty for you to do and see.

"Busch Bird Park is located" at 9660 East Freeway, or just remember to take the Gellhorn Exit off I-10. The Park opens at 10:00 a.m. and the festivities begin at 2:00 p.m.

If you don't get in enough beer and dancing on September 28, we will be doing it all over again on Sunday, October 5, at the same location. We hope you can all join us at The Busch Bird Park on September 28 and October 5 for the biggest party of them all, Liselotte's Octoberfest.

SUBTLE MANEUVERS

The Fine Arts Department has now completed its first month of on-air presentations. "Subtle Maneuvers" is programmed from 7 to 9 p.m., Monday through Friday. We have found the arts scene in Houston to be dynamic, experimental and growing -- it is a strange and lovely new genus whose colors are strong, whose aura is compelling, and whose directions of growth promise community relevance and effectiveness.

During this first month, we have shared our air time with, among others, the 610 West Alabama Gallery, Houston Designer Craftsmen, Tihor de Nagy Gallery, the Houston Contemporary Dance Theater, and members of the Black Arts Center.

We have enjoyed the participation of individual artists such as Sandra Stevens, Fletcher Mackey, John Alexander, and Tony Shaub. Craft-workers such as Katherine Focke, Jana Vanderlee, and John Zander have shared and exchanged with us. Poets Joni Whitebird and Lorenzo Thomas have graced our air space with sensitivity and depth.

We find we are in a learning process. The fine artists of Houston are sharing their art, thoughts, and experiences with us and with the audience. The exchange is as enlightening as it is entertaining, as exciting as it is informative, as touching as it is open-ended.

In the future, we will expand our programming. An overview of antique shops in Houston, an examination of city politics and fine arts, and continual coverage of artists, musicians, philosophers and the person on the street or in the Stop 'N Go, will all be highlighted. The word artist has been defined by our department as a person who lives with integrity, creating in any medium, in response to the needs of first, him-herself, and second, the public consciousness. The word creativity has been defined as the expression of personal visions, images, and feeling in a subjectively constructive manner. Let us know your own definitions. Share your art and creativity with us. We are here now.

--Marsha Carter, Fine Arts Director

Bare Facts

cont. from 5

around the section of tables reserved for the wealthy patrons of the dinner, looking very much like a political candidate.

When I asked him if he was contemplating a return to political life, Barnes vociferously denied any intention of it. He claimed he was just greeting "old friends."

Also seen at the dinner were Houston Post publisher Oveta Culp Hobby and her charming son Bill, the current Lieutenant Governor. Bill said he thought it was all right for him to attend the function even though he is a Democrat and Connally is a Republican. "Some things rise above partisan politics," he told me. What's that, Bill?

Mrs. Hobby was the Secretary of the Department of Health, Education and Welfare in the Eisenhower administration. Reports have been circulating out of Washington that the H.E.W. had administered LSD to soldiers and mental patients during the time she was Secretary. Mrs. Hobby denied that any drug was administered to anyone by H.E.W. without their full knowledge and consent.

I was surprised to learn, though, that Mrs. Hobby did know what LSD was even as long ago as in the mid-1950's. Frankly, she doesn't seem the type.

BRISCOE SHORTS OUT

Seen at a reception for mayoral candidate Frank Briscoe: former top cop Herman Short.

Short says he'll throw his support to Briscoe this time and not to Dick Gottlieb. "Dick Gottlieb's a personal friend of mine," said the ex-Chief, "but I think Frank Briscoe would have a better chance of doing a better job." Apparently, Short thinks that Briscoe can do what Gottlieb can't -- beat Fred Hofheinz.

Briscoe, former Harris County District Attorney and cousin of Governor Dolph "Do-Nothing" Briscoe, says he has no plans at this point to reappoint Short as Police Chief if he wins the November election.

Short attended the Briscoe reception in the company of his new real estate partner, Clymer Wright. Wright is the former editor of the ultra-right Houston Tribune.

REFUGE REFUSE

Art gallery owner and KPFT local advisory board member Dianne David has given up on her attempts to find homes in this country for Vietnamese refugees. She says that besides the obvious hassle of dealing with the federal government, she is throwing in the refugee-assistance towel because of foul-ups created by the people who wanted to sponsor the refugees in America.

David says that several hundred of the offers to sponsor refugees that she received came from businessmen seeking cheap, menial labor. Most of the businessmen, she says, offered no salaries at all for the refugees -- only room and board.

[Gavan Duffy is News & Public Affairs Director of KPFT Radio.]

LISELOTTE'S OCTOBERFEST CELEBRATION

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Theatre

cout, from 1

makeup and costumes in your school presentations?

A: We use no makeup. As for costumes, they are simply clothes. Our idea is to rely on drama, conflict, language, and talent ... so we are not doing Shakespeare in funny hats. We are doing Shakespeare because his characters are like us, and they run into trouble like us. They can tell us something about ourselves and we can respect ourselves ... we are trying to cut away the masks and present what is there.

R: Your proposal makes frequent reference to combatting racism in the community. Is the multiethnicity of your group the prime tool in breaking down racism? Do you select your plays with that in mind?

A: We do some material of black playwrights, some Mexican or South American or Spanish material, some bilingual stuff ... quite a small amount, really, but one does find that a little bit here and there can be helpful to get people to say, "Well, I recognize that, that belongs to me!" The most important aim is to be good. If you do it well enough, that means something to everybody.

Racism is certainly not culturally healthful, in fact it's quite the reverse. Our point is not to make a song-and-dance about it, or indeed to talk about it at all ... our purpose is merely to do what makes sense. There is in this community a wide range of talented people from all backgrounds -- our aim is to use the talent from this community. And there is a great deal of interest -- potential interest -- on the part of audiences from all backgrounds.

All over the country the theatre is lost to all kinds of people. A lot of them don't feel right in a theatre: "You have to get a subscription, you go to ten plays, you deal with boxoffices and all that." They feel they don't belong there. But a whole lot of those people are wonderful audiences if you get them in there.

So from an artistic point of view, we are trying to get only the best there is, develop the best there is, in such a way that it can have a broad appeal to a potential audience.



Alfred Hyslop surveys the church which is to become the New Texas Theatre.

K: Recently, I attended a City Council meeting where Wyn Warren spoke, seeking on ordinance or a permit which would make it clear that street theatre, as long as it didn't involve peddling, litter, or other public nuisance, was perfectly permissible ... it seems that last week a woman who saw him emerge from a plastic bag on the street as part of an embryonic routine objected to the mime, and rather than simply walking away, she ran for a policeman. The police came and held him in the Bowery restaurant; apparently they had nothing to book him on, but they kept asking him questions like, "What would a little kid think if he saw you doing that?" It was implied that he could be arrested, so he went before the council a few days later. I was curious to know if you'd kept up with this situation?

A: I hadn't heard of this particular incident. I think street theatre is an important part of the culture, and it should

be encouraged, because it is enjoyable by everybody ... with the idea that one has to educate one's audience in one way or another -- this can include people who are going to see it, the city council, the police ... that's a painstaking process. When the confrontation occurs, the moment for understanding is not then.

But every opportunity should be sought out and taken to get people in the political field and officials to understand the value that this kind of thing brings to the city ... even the financial advantages. The President of the United States used not to be a great fan of sculpture, but he found out that a lot of people went to Grand Rapids because they've got a great new Calder in Grand Rapids and people went out and looked at this thing and they liked it and they spent money in restaurants. If more people realized that the arts mean something in economic terms, in terms of the business, in terms of the vitality of a city, we would be very much better off.

What our street mime is doing is occasionally risking his neck, but he's undertaking a very important adventure. I hope that this will be recognized.

Becky Greene, another Houstonian by choice, if not by birth, is the motivating force behind Main Street Theatre, located in Autry House, next to Polner Memorial Church. Becky was working toward her master's degree in theatre at the University of Tennessee last year when she decided to return to Houston, where she had done her undergraduate work at Rice University, and start a theatre.

Her choice of Autry House is understandable. Built in the Twenties as a student center for Rice, Autry House has often been the focus of theatrical endeavors. It housed the Rice Players until Rice acquired its own auditorium. It was later the location of Ploywright's Showcase, a theatre whose stated purpose was the presentation of works of unknown playwrights, many of them local.

The group of performers which Becky assembled opened in January with readings from T. S. Eliot's poetry. They staged a concert reading of "Murder in the Cathedral" last spring and will carry on this "Eliot Cycle" with a fully staged production of the play "Family Reunion," which opens on Thursday, September 25. They adopted the name Main Street Theatre in June. Their production of "Beyond the Fringe," a satirical revue by Peter Cook and Dudley Moore of "Bedazzled" fame, sold out in July and may be revived this fall.

K: I understand you've planned your fall schedule with a fresh program almost every weekend ... why's that?

B: We've built an audience from the readings, and from the shows we've done this summer, of people who enjoy coming to the theatre for entertainment. We're hoping that by keeping the productions simple technically, and by keeping enough things in repertory, enough variety of performances, we can create a relationship with an audience -- people will just come every weekend because they know something's going on ...

R: Just what kind of theatre are you interested in doing?

B: One thing I've found as a theatre-goer is that the same plays are done over and over. There is a lot of good dramatic literature that is never produced. A lot of foreign dramatic literature isn't translated; it isn't accessible. People won't do something if they can't predict the audience reaction -- they'll go for something financially certain. I think we need to stay open to every possibility of theatre, to mime, to readings ... of course, everybody's not going to like everything.

K: Do you look on community theatre then as a sort of training ground?

B: Well, there are some pieces that are good exercises for the performer as well as good theatre for the audience ... a problem with community theatre is that it's a part-time venture; I want to think in terms of a professional company ... What may keep us healthy is that we don't want to stay where we are. But this (community theatre) is what's available to us now -- it educates an audience, it develops an audience ... The audience won't leave us if we do turn professional.

Professional theatre is linked in everyone's mind with New York. The people in Houston have to realize that a product that comes out of Houston is as worthwhile as a product that comes out of New York. The critics have a lot to do with this -- if they take the idea that we are provincials, that you can only expect so much from provincial theatre, then they are creating the same limits in the minds of the public.

R: In a place like New York, you have a lot of outlets for your creativity. If you want to act, there are actors' workshops -- there are lots of different places you can go to train. For theatre here, you've got to put it all together with what you know, and not



PHOTO BY KAREN BARRETT

BECKY GREENE

with Lee Strasberg. Then you've got to hang out a shingle, build up an audience, and create a little enthusiasm. The performer has a multiple role, as a promoter as well; you don't have that system built up here.

Wyn Warren is familiar to many as the white faced apparition who cavorts and gesticulates in front of the brood windows of the Bowery restaurant downtown on Friday and Saturday nights, right around the time the Alley Theatre lets out. Mime, especially street mime, is somewhat of a novelty in Houston, and his performances have sparked more than a little curiosity as to who he is and just what he thinks he's up to.

Wyn has a degree in drama from the University of Texas and has studied extensively in New York. He is currently involved with the Houston Jazz Ballet, the South's first multiracial dance company. This year, after eight years of struggle, the company is going professional, and will tour the country as our official Bicentennial dance troupe.

K: Why did you come here from New York?

W: Basically, I was a physical wreck, an emotional wreck, was owing a lot of money, was getting into things I didn't like to get into, i.e., commercial theatre. I was running too hard. The involvement there was casting couch business, or "we'll let you do this if ..." They didn't go primarily by what you had to offer; they wanted something else. I didn't like that at all. And then, most of the theatre I saw in New York, outside of very legit stages, was no good! ... No theatre whatsoever that I could get into without bending my ass over ... weird directors ... people are completely freaked out, completely neurotic up there.



Recent Main Street production of avant-garde musical, "Promenade"

R: Granted, there's very little legit theatre in Houston, but how would you compare your opportunities here to grow, or even to earn a living?

W: Earning a living? That's hard, as far as theatre in Texas. As far as growing artistically, it's very good. It's a nice mellow place. It's large and growing all the time. There are still southern ways to Houston that allow you to be crazy if you want, and not be typecast. You aren't forced into a situation where you detriment

yourself while growing artistically. Up in New York I ran into the runs for the glory, and I had 'em, too!

Here you can grow at a mellow pace and make sure that when you're ready for the type of involvement in theatre which New York does require -- up at eight in the morning, a show in the afternoon, rehearsal at night, bam-bam-bam, you're really ready. Houston's a good place to go.

R: Do you think it's necessary then, after you've put yourself together, after you've developed in the directions that you want to, that you go back to New York?

W: I don't think it's necessary to go back there, but it is necessary to have that pace that New York has, once that habitual training has happened inside of you, where you don't have to worry so much "where does this foot go?"; once you've learned the trick of variations on that step. Here it's allowed to grow a little bit easier, on more of a personal level than in New York where you become more of a mad machine.

I like a hard apprenticeship -- I like being out on the street, I like boogieing with little theatres, I like dancing with the Houston Jazz Ballet -- getting the growth from all areas instead of the specialization which is New York's trip.

I've had opportunities to be in many shows in Houston, already. I had an opportunity to have a contract with the Alley ... I turned them down because they were once again so limiting. Right now being on the streets and being connected with people around town, people who choose to work with each other, whose rules evolve out of friendship rather than a contract, a much looser, easier way to work.

A personal goal of mine is just to be a healthy artist -- there are very few of them.

K: Tell us about the Houston Jazz Ballet.

W: The Houston Jazz Ballet is eight years old, and is the dream of Patsy Swayze. Patsy's known everywhere as one of the world's foremost authorities on jazz -- jazz as a technique, as a dance form -- and how to feel it. The jazz up in New York is nothing but bop ... you know, "put your right foot here, you put your left foot there, boop-boop-biddy-bop-bop-badoopah" ... that's what they think jazz is, and it's not. I don't feel that northern people know what jazz is like -- it's a southern-born thing and it took a bunch of southern people to finally get together and create this style, a mixture of jazz and ballet.

What's germinated in the company is enthusiasm -- trying to be as right as you can, but whatever happens, just get out there and do it -- perform your hearts out. That type of environment is young, it's raw: there's energy, something that's missing in New York and many places I've been to.

It's a weird thing -- right now as a street mime, I'm kind of sitting in the middle, with professional theatre over here and the audience over there ... It's something I found up in New York: they think they know what the people want. They stay on the safe side, up in New York, too. Even off Broadway now, it's not so experimental any more ... Houston's perfect for experimental work right now.

It freaks me out what some people here think of as experimental theatre, though. The problem with dance theatre, mime theatre, acting theatre, when you put the label *experimental* on it, you create a variable that's very tricky -- immediately people come over going, "Hey, it's experimental -- we can do anything we want!" People getting up there and masturbating on stage ... no thought, no study, no creative energy.

R: What kind of response have you gotten from your street act?

W: It's been very strange! Everyone has reacted in some way ... Some act like, "Oh, we're not supposed to look at weird things on the street" -- they're trained that way in the crib. Everyone's given something -- even the lady who called the cops -- she took the time to give her dissatisfaction.

I like this space -- let me mention that I do not work for the Bowery. But these windows make it a wonderful space -- it's almost like an arena stage ... People outside in the audience are watching the mime and watching the people inside reacting; the people inside are watching the mime outside, and watching the relationship of the mime to the people outside -- you've got a total environment type of theatre.

As for why I started doing it, I was bored of not doing theatre. It was to keep in shape, to keep in practice; something's got to be habitually done in order to get better. There's feedback in this situation, too -- the audience has told me when to stop a



PHOTO BY KAREN BARRETT

WYN WARREN

GRAPHIC BY AMOS BARROW

mime, when to cool it. I've got several mimes that have three or four endings -- I can feel the feedback to choose between them. Not just in the form of applause, it might be a yawn that tells you just where to stop.

Finally, we came back to KPFT and consulted with the most theatrical personality there, our Operations Director, Bob Smith. He offered this angle on the whole business:

In the course of my numerous years in Space City, I have seen few significant examples of street theatre being per-

petrated on the citizens of Houston. There's no reason why street theatre cannot be performed more regularly in this city.

Shopping centers lend themselves to the purposes of street actors in the most functional sense. Any McDonald's can be turned into a guerilla forum simply by bribing a few kids to throw cheeseburgers at Ronald. The sight of the clown prince of synthoburgers being attacked by a band of little kids is enough to shock the sensibilities of most people. And that's what it's all about ...

Shock! Not necessarily a bad thing, shock can sometimes be used to reawaken the awareness which most of us have allowed to be numbed into a sort of Kojak/Mary Tyler Moore consciousness --

a pre-programmed reality which forces a false set of boundaries on your reality.

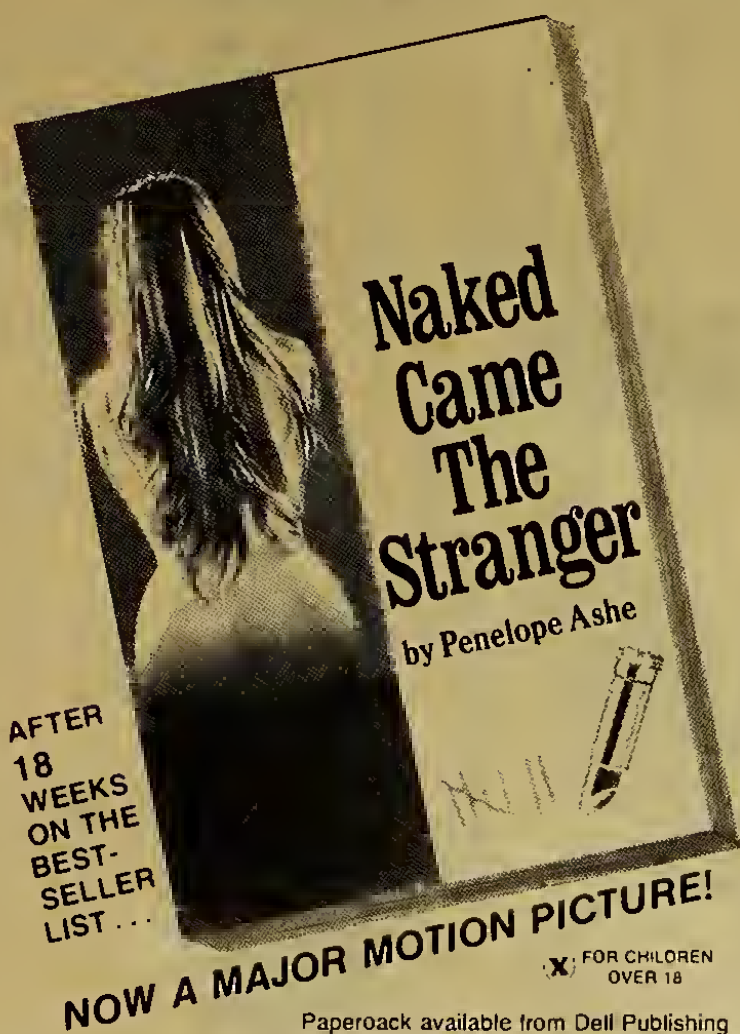
Break out of it! The next time you and the gang are out at the local rip-off restaurant, wait until you've almost finished your lasagne to place just one small cockroach leg in the middle of your plate. With the proper display of righteous indignation, shock, outrage, and nausea, everybody eats for free and the TV-programmed limits on reality are broken.

One of the necessary qualities of this type of theatre is the ability to do it fast and get out quickly. Take the antics of Ed Burton, Legislative Assistant to Ron Waters. Ed's performance was high quality ... his escape wasn't. It seems that Ed, remembering the street sales of the depression, was selling apples outside of

President Ford's media breakfast at the Shamrock Hilton in February. Not just ordinary apples, mind you, but terribly undersized "Republican Apples." Well, Ed missed his cue to exit, and the Houston Police hauled him off for "vending on public property without a license."

Just as the escape must be well planned, so must the actual production be well executed. The actors' lines must be smoothly delivered and to the point. Economics is a common denominator for most people. So, the next time you stop at your local convenience store to pick up a quart of beer, shuffle up to the counter as pathetically as possible, and, using your best stage whimper, loudly ask if your five dollar bill is enough ... And remember, you can do anything!

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CINEMA WEST

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Nader: The Loneliness Of the Long Distance Runner

NADER and the Power of Everyman.
By Hays Gorey. Grosset & Dunlap. \$10.

Although Ralph Nader's record is not one of complete success, you can't deny the progress made over the last nine years.

Unquestionably, cars are safer. Meat is cleaner, and hot dogs contain less fat. TV commercials are less dishonest. Although he seldom seems to listen to her, the President does have an advisor on consumer affairs. The regulatory agencies -- among them the Federal Trade Commission, Food and Drug Administration, Department of Transportation, and Interstate Commerce Commission -- have begun at least occasionally to act as watchdogs for the public interest rather than as handmaidens to the industries which they are supposed to monitor.

Finally, if belatedly, it has become official government policy to develop alternative sources of power to nuclear fission and fusion, both of which threaten to mortgage the planet's future for a mere twenty years worth of electricity. (As Nader never tires of pointing out, nobody has figured out where to keep radioactive wastes safely during the eons it takes for them to become harmless.)

The consumerist trend has even trickled to Texas, where Attorney General John Hill challenged a big intrastate long-distance rate increase by Southwestern Bell. (It's safe to say his counterpart wouldn't have done so in 1965.) In Houston

elevators, nonsmokers are spared the pollution of their air by cigars and cigarettes (as they are likewise spared on the nation's airlines). Nader spin-offs, such as the Texas Public Interest Research Group and other PIRG's across the country have half a million members and hire lawyers and scientists to defend the public's rights in environmental, governmental, and tax matters.

Hays Gorey, Time magazine's congressional correspondent, catalogues most of these examples in his book. Clearly, Nader deserves more credit than any other person for setting in motion the forces that brought on these advances. As for mistakes Nader has made, Gorey cites a couple of tactical errors and Nader's much-publicized propensity to spread himself too thin.

Still, who would have conceded in 1965 that one single-minded and rather ascetic individual could accomplish so much in forcing the system to play by rules that were set for it and then systematically broken? Gorey has the answer: General Motors, for example, knew. That's why a year later it hired a couple of gumshoes to "get something" on an articulate but virtually unknown critic of its Corvair automobile. What irony -- that a misbehaving corporation knew how devastating citizen power could be, even when an apathetic citizenry did not. It is fortuitous for us all that GM's snoops found a mark who appears to be unblackmailable.

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For the message of this readable portrait, you don't have to go any further than the "Power of Everyman" subtitle. Gorey is out to underscore what Nader's father, Lebanese immigrant Nathra Nader, drilled into his children's consciousness: that America is a good country, but that its system doesn't work automatically -- it must be made to work.

Gorey frets that American democracy may end in tragedy because the powerless and the ordinary fail to perceive their vast potential influence. One can speculate that another, quite different, pitfall might someday evolve from Nader's very successes.

Generations ago, muckraker Lincoln Steffens predicted that the grafters and machine politicians would endure because they were involved for the long haul; he noted that the reformers' interest tended to wane after a few terms in office.

There seems little doubt that Nader himself has the stamina, as well as the loneliness, of the long-distance runner. But what about his troops? And what about us, the energized citizenry?

Those who admire Nader should appreciate that ultimately, if we are to be "saved," it will be not by him but by our own involvement and actions. If the buying and selling of the government during the Nixon-Agnew regime taught us nothing else, that shoddy episode should have demonstrated that without honest men and women to make it work, American politics rapidly sinks to the definition Ambrose Bierce tendered in his *Devil's Dictionary*: "... A strife of interest masquerading as a contest of principles. The conduct of public affairs for private advantage."

If Gorey's book has a flaw, it is the flight of fancy he concludes it with -- the unlikely scenario of a Ralph Nader campaign for the Presidency. Admittedly, it is an intriguing idea, but somehow it misses the point of what Nader is about. Hero-worshippers probably should take Nader at his word -- that he considers what he is doing to be "more important than politics."

--Tom Curtis

PHOTO BY BARB JONES



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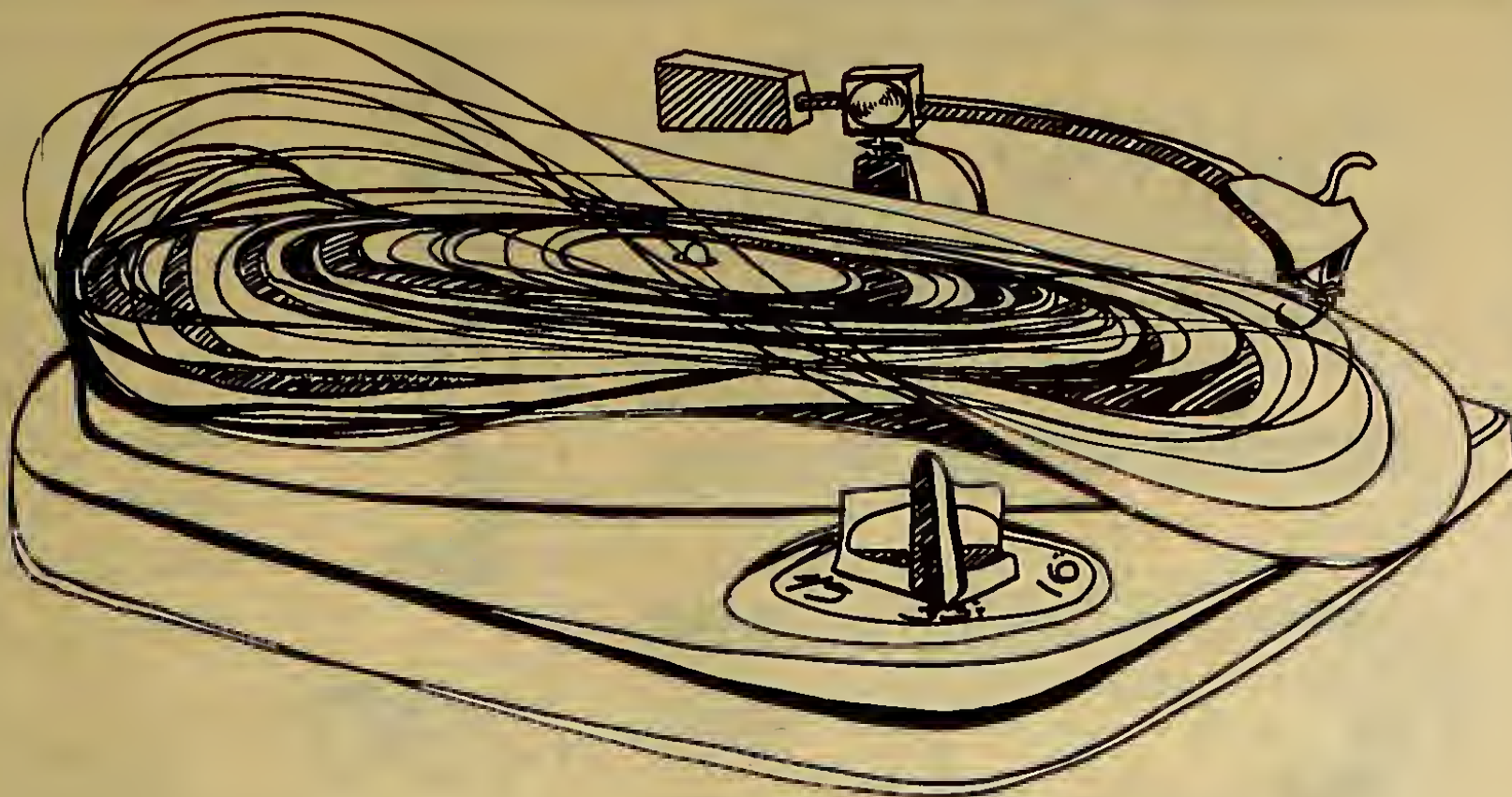
BEER

FOOD

The adjective most commonly applied to the record industry has always been cutthroat. Houston has almost no record industry because it has been cutting its own musical throat for decades. However, a short article in a spring copy of Billboard indicated that Houstonians are at long last calling out for suture, needles, and swabs in the form of a record industry association.

The newly formed HRIA held its third general assembly in late June. That the Houston industry has always been sorely fragmented by a near total lack of communication and cooperation was evident at this meeting. The dozen or so cliques and claques of producers, promoters, musicians, songwriters, et cetera were strangers. The pianist at my table could not place the million-selling writer at his left. The songwriter had never heard of the producer at the adjacent table.

So it has been going for years. Houston did not pull itself together in the Fifties when it produced hits by the Big Bopper, Rod Bernard, and Bobby Bland. Now, with numbers by Gene Watson, Frenehy Burke, Donny King, and Freddy Fender calling attention to our city, the industry has



GRAPHIC BY JENIFER PALMER

CAN ALTMAN BE FAR BEHIND?

Houston Record Industry Assembles

another excellent opportunity to capitalize on a wealth of talent. Nashville, home of country music, solidified and fortified with the CMA, the NSA, the ACE, and a chapter of NARAS, reads like a chapter from the New Deal. Now Houston, home of the garage sound, is dealing itself a new hand with the HRIA.

The Association is presently presided over by Shelton Bissell, an energetic young arranger/producer/musician with impeccable credentials. Bissell, a graduate of the Houston Conservatory of Music, came here from doing session work in Shreveport with studio luminaries Joe Osborne, James Burton, Roy Buchanan, and Dale Hawkins. He is an artistic and realistic spokesman against the problems which have been plaguing the local industry and for the ideas necessary to bring the improvements Houston so desperately needs.

In the past, many now renowned artists were forced to leave here by facilities which were insufficient to utilize their abilities. Glen Campbell, Johnny Nash, Kenny Rogers, and B.J. Thomas left in search, not of greener pastures, but simply a pasture -- any pasture. Organizationally, Houston has been a desert. Bill Ham took

Z Z Top to Tyler for their early albums. What, other than Robin Hood Brian, does Tyler, Texas have that Houston does not or could not have?

Houston presently has perhaps three studios capable of turning out competitive product. Studios do not prosper here. Soundville folded in 1972, Holly in '75, and the venerable Rampart Street Studio went under shortly after its sale by Mr. Erath. Sugar Hill, now thriving, failed twice as Gold Star and as International Artists.

Houston certainly does not lack competent sessionmen. However, the local musicians' union has been of precious little help. Pervaded by symphony and hotel musicians, the Local has persistently used the American Federation of Musicians guidelines as an excuse for rigidly insisting that their members get full scale: \$100 per person per three-hour session. Only recently has the burden of this prohibitive expense been lightened by the union agreeing to work for demo wages with the balance to be paid later. This allows producers to avoid the troublesome alternative of using non-union musicians.

Naturally, all local product is best sold to a major label. But by national signatory

agreement, major label releases absolutely must be the exclusive work of AFM members. Houston's reputation, never especially good, was further blackened in 1971 when a notorious Capitol release recorded in the Soundville studio had to be recalled after a bullet start, when it was discovered that "scabs" had provided that snappy rhythm track. Dozens of corporate heads rolled at Capitol, and Houston's reputation hit rock bottom once again.

As Shelton, Russ Reeder, Roy Stone, and other concerned individuals are quick to point out, Houston is indeed a major market. Nearly all major labels thus have promo staffs here, but nothing else. Houston must entice major labels and publishers to the city because their money is needed. Only the corporations have the budget for regular proper promotion and distribution. KILT, KLOL, and other such stations are loath to grant airplay to a product which suffers distribution problems. As the saying is, "Why play a song that listeners can't find in the stores?"

These problems and the Byzantine infrastructure of the recording industry are not easily or quickly overcome. The HRIA board of directors is well aware of this and

so are beginning slowly. Their most immediate projects are ones which surely are prerequisite to any possible success. They are now planning two day-long seminars: one for musicians, engineers, and producers, and another for songwriters with a representative from BMI or ASCAP. The association also hopes to establish and administer a central library/depository for the writers of metropolitan Houston.

In order to implement these and other projects which will finally organize and harmonize the disparate segments of a wretchedly disarrayed scene, the HRIA is holding the inevitable Fund Raising Benefit at Busch Bird Park on September 7th. Floyd Tillman, a veteran with "many contacts among the lumberjacks," is recruiting the entertainment.

Support is vitally needed and I'm sure will be greatly appreciated and ultimately rewarded.

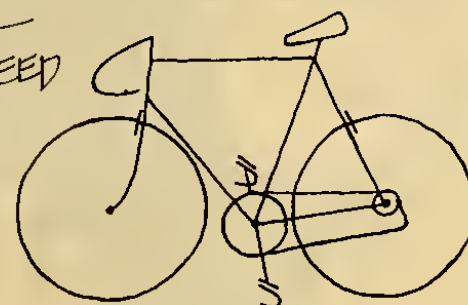
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Events

OUR EVENTS LISTINGS ARE NOT NEARLY AS COMPLETE AS WE WOULD LIKE. IT IS OFTEN VERY DIFFICULT TO OBTAIN THIS INFORMATION, AND EVEN HARDER TO VERIFY IT. WE INVITE CLUBS, CONCERT HALLS, THEATERS, GALLERIES, OR ANYONE PRESENTING AN EVENT OUR READERS SHOULD KNOW ABOUT, TO CALL 526-3800, OR WRITE TO M-90-N AT 419 LOVETT BLVD., BEFORE THE 25TH OF THE PRECEDING MONTH, AND GIVE US THE INFORMATION WE NEED TO IMPROVE THIS SERVICE. LET US KNOW WHAT'S HAPPENING!

Music

WED/3RD	MICHAEL MARCOULIER/Theodore's KIVA/Sunshine House
THUR/4TH	RUSTY WIER/Texas Opry House DOGTUOTH VIOLET/Gilley's ZACK JOHNSON/Sunshine House WALTERS & HICKMAN/Theodore's
FRI/5TH	RUSTY WIER/Texas Opry House CADE/Anderson Fair SCOTT HENDERSON/Sunshine House EVERETT & MCKINNON, ROBERT WILLIAMS/Theodore's ROBERT KLEIN/Cullen Auditorium(UH)/8PM
SAT/6TH	WILLIE NELSON/Texas Opry House BOBBY HELMS & JIM BROWN/Gilley's CADE/Anderson Fair SCOTT HENDERSON/Sunshine House EVERETT & MCKINNON, ROBERT WILLIAMS/Theodore's
SUN/7TH	DAVID RODRIGUEZ/Anderson Fair
MON/8TH	HICKORY/Texas Opry House KIVA/Sunshine House
TUES/9TH	CLAUDE LE BRUN/Sunshine House RICK DINSMORE/Anderson Fair THE BLUE HORIZON/Theodore's

WED/10TH	PLUM NELLY/Texas Opry House RICK DINSMORE/Anderson Fair THE BLUE HORIZON/Theodore's
THUR/11TH	HARVEY MANDEL/La Bastille PLUM NELLY/Texas Opry House MICHAEL MARCOULIER/Anderson Fair
FRI/12TH	KINKY FRIEDMAN & THE TEXAS JEWBOYS/Texas Opry House HARVEY MANDEL/La Bastille MICHAEL MARCOULIER/Anderson Fair JOHN VANDIVER/Sunshine House CHUBBY WISE/Gilley's
SAT/13TH	KINKY FRIEDMAN/Texas Opry House HARVEY MANDEL/La Bastille GEORGE ENSLEY/Anderson Fair JOHN VANDIVER/Sunshine House EVERETT & MCKINNON/Theodore's HANK THOMPSON/Winchester Club
SUN/14TH	HARVEY MANDEL/La Bastille GEORGE ENSLEY/Anderson Fair STEVE JARRARD/Sunshine House
MON/15TH TUES/16TH	PECOS/Texas Opry House REB SMITH/Anderson Fair LYNN LANGHAM, JOHN VANDIVER/Theodore's
WED/17TH	PECOS/Texas Opry House LYNN LANGHAM, JOHN VANDIVER/Theodore's STEPHEN JARRARD/Anderson Fair
THUR/18th	WILLIE NELSON/Gilley's PECOS/Texas Opry House DON SANDERS/Anderson Fair SCOTT HENDERSON/Sunshine House
FRI/19TH	JOHNNY RODRIGUEZ/Gilley's ALVIN CROW, EVERETT MCKINNON/Texas Opry House LINDSAY HALSEY & JANICE RYALS/Anderson Fair KIRK RAY & JIM UNSRIDE/Sunshine House
SAT/20TH	ROD STEWART & FACES/Holheinz Pavilion ALVIN CROW & EVERETT MCKINNON/Texas Opry House AILEEN ELKINS & THOMAS/Anderson Fair MICHAEL MARCOULIER/Theodore's KIRK RAY & JIM UNSRIDE/Sunshine House
SUN/21ST	JERRY JEFF WALKER/Music Hall LILY TOMLIN/Houston Room, [UH]/ 6 & 9 PM AILEEN ELKINS & THOMAS/Anderson Fair
TUES/23RD	MICHAEL MARCOULIER/Theodore's WILD BILL & THE BUFFALO YANKEES/Texas Opry House ONDRA MATTHEWS/Anderson Fair ZACK JOHNSON/Sunshine House
WED/24TH	MICHAEL MARCOULIER/Theodore's BOB LUMAN/Country Kingdom WILD BILL & THE BUFFALO YANKEES/Texas Opry House ONDRA MATTHEWS/Anderson Fair
THUR/25TH	LORETTA LYNN/Gilley's BOB LUMAN/Country Kingdom DON SANDERS/Anderson Fair SCOTT HENDERSON/Sunshine House WILD BILL & THE BUFFALO YANKEES/Texas Opry House
FRI/26TH	DELBERT MCCLINTON/Texas Opry House ERIC TAYLOR/Anderson Fair JOHN VANDIVER/Theodore's STEPHEN JARRARD/Sunshine House DICK ALLEN & THE RIVER ROAD BOYS/Gilley's
SAT/27TH	JOHN VANDIVER/Theodore's STEPHEN JARRARD/Sunshine House ERIC TAYLOR/Anderson Fair DELBERT MCCLINTON/Texas Opry House
SUN/28TH	JIMMY BUFFETT/Gilley's JOHN GRAVIS/Anderson Fair
TUES/30TH	LUCINDA/Anderson Fair MARY ANN PHELPS/Theodore's

Film

TUES/2ND WED/3RD THUR/4TH FRI/5TH	HAROLD & MAUDE/UH BIRTH OF A NATION/Rice Media Center SIGN OF THE CROSS/Alley Theatre SIGN OF THE CROSS/Alley Theatre THAT'S ENTERTAINMENT/UH
SAT/6TH	SHANGHAI EXPRESS/Alley Theatre THAT'S ENTERTAINMENT/UH
SUN/7TH WED/10TH FRI/12TH	SHANGHAI EXPRESS/Alley Theatre GREED/Rice Media Center THE MALTESE FALCON/Rice Media Center BABES ON BROADWAY/UH
SAT/13TH SUN/14TH TUES/16TH WED/17TH THUR/18TH	ATTICA/Rice Media Center LES ENFANTS TERRIBLES/Rice Media Center THE KILLING OF SISTER GEORGE/UH SHERLOCK JR/Rice Media Center DER PLOTZLICHE REICHTUM DER ARMEN LEUTE VON KOMBACH/ Rice Media Center
FRI/19TH	THE EXTERMINATING ANGEL/Rice Media Center ROYAL WEDDING/UH
SAT/20TH SUN/21ST TUES/23RD WED/24TH FRI/26TH	CHARULATA/Rice Media Center ZAZIE DANS LE METRO/Rice Media Center FELLINI'S ROMA/UH THE GOLD RUSH/Rice Media Center THE PROMISED LAND/Rice Media Center EASY TO LOVE/UH
SAT/27TH SUN/28TH TUES/30TH	JUVENILE LIAISON/Rice Media Center A TOUT PRENDRE/Rice Media Center THE CLOWNS/UH

Theater

BAREFOOT IN THE PARK/Country Playhouse/Sept 5,6,7,12,13,14,26,27,28 BLITHE SPIRIT/Hamster Theater/Sept 12,13,19,20,26,27 FAMILY REUNION/Main Street Theater/Sept 25,26,27 HAPPY BIRTHDAY, WANDA JUNE/Theater Suburbia/Sept 19,20,26,27 MESSAGE FROM SCOTT/Little Theater of Westbury Square/Sept 2 - 27, Mon - Sat TOM JONES/Creek Country Theater/Sept 12,13,19,20,26,27	
SAT/13TH SAT/20TH SAT/27TH	STORIES(BOOK 2)/New Texas Theatre/2 PM FINNERTY FLYNN AND THE SINGING CITY/New Texas Theatre/2 PM STORIES(BOOK 1)/New Texas Theatre

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